



Summer 2024 Course Title: *Botanics, drawing and printmaking*

Instructor's Name: Claire Duplan

Meeting Times and Days: *July 1- July 12 Monday-Friday, 9am-5pm*

COURSE DESCRIPTION

From scientific representation to contemporary interpretation, this class is an introduction to botanical illustration through drawing and printmaking. We will learn about the structure of plants and their function to appreciate the wonders of nature and represent it from pollen grains to Versailles gardens. We will wander and get inspiration from typical « jardins à la Française », modern eco-friendly landscaping, study the wild flora of Paris, discover exotic species in tropical Greenhouses to create a portfolio of realistic and imaginary representation of plants. Observe, sketch, collect samples, take pictures, extrapolate... Each field trip will result in an artistic project: creation of a herbarium and sketchbook, watercolor painting, experimentation with printmaking techniques, floral pattern creation and the design and book-binding of a micro-edition.

This course will allow students to learn how to draw from life through landscape and perspective drawing exercises, try out traditional and experimental techniques to represent plants and the process of a full illustrated page composition. This course is also an opportunity to take the time to observe and feel our environment, focus and notice details, with a strong environmental ethics. Finally, students will create their own little « plant encyclopedia » through a Riso printed edition that will present drawings from the group and be exhibited in the final show.

COURSE REQUIREMENTS

No specific skills or knowledge required but an interest and curiosity for nature, gardens and plants, and a taste for outside drawing sessions. This course requires completion of the herbarium and sketchbook, as well as all of the studio projects.

Act respectfully during visits: only collect samples where it is allowed.

Be responsible for the studio's materials, including the cleaning and proper storage of prints.

Actively participate during group talks and critiques, positive feedback and constructive criticism are encouraged.

Comply with the course policy: the studio is a safe space for creation and experimentation, therefore always act kindly and respectfully to oneself and others, towards their productions and research, including during group renders.

LEARNING OUTCOMES

Upon successful completion of the course, a student should be able to:

- Express basic knowledge of plant anatomy and sketch them in a traditional form
- Expand visual culture and have references of traditional and contemporary illustration, and European landscaping
- Experience the process of a printmaking project and use technics such as monotype, cyanotype and Risograph (with or without help)
- Select technics and materials depending on the project
- Observe and create interesting composition while sketching in gardens or in nature
- Extrapolate and create interesting composition from imagination

ASSESSMENT

Students will be assessed on the following criteria:

Research and sketching	25%
Execution and experimentation	25%
Presentation and visual outcome	25%
Attendance, attitude, and cleaning of the studio	25%

Grades will be assigned based on individual progress and creativity, understanding/completion of the assignments, and technical execution. Students will be given a grade based on the following descriptions

A	= Work of exceptional quality which goes beyond the stated goals of the course
A-	= Work of very high quality
B+	= Work of high quality
B	= Very good work
B-	= Good work

C+	= Above average work
C	= Average work, passable
C-	= Passing but below average
D	= Below average indicating that the student did not fully understand or complete assignment
F	= Failure, no effort shown, no credit received

ATTENDANCE:

Students are expected to fully participate in every session to be sure not to miss important information which will lead to the successful completion of the course.

Substantial absences are factored into grades. Please note the following:

- 2 late arrivals (more than 15 minutes) or early departures= one full absence
- 2 absences = considered excessive absence for a course
- 3 absences are grounds for failure in the course

SCHOOL POLICIES

1. No mobile phones, radios, MP3 players, computers, or game consoles are allowed in class, unless otherwise specified by the instructor.
2. No emailing, web surfing, or instant messaging, etc. is allowed during class time, unless otherwise specified by the instructor.
3. Classrooms are community space. Please leave them clean and tidy.
4. Plagiarism is a serious offence and will not be tolerated. All research, text, and image sources must be cited using Chicago (Turabian) style. See your instructor or the Student Handbook if you are unclear about what constitutes plagiarism.
5. You are required to attend and participate in class critiques and other presentations. Be respectful of your fellow classmates.
6. All PCA buildings are NON SMOKING. You must go outside to smoke.

MATERIALS AND SUPPLIES

An apron or old t-shirt

A paper pad A4 size, about 180 grams

Grey pencils, rubber, pencil sharpener

A thin waterproof black marker

Scissors, paper glue, transparent tape

Colored pencils

Colored markers

Watercolor (12 colors or more), watercolor brushes, water cup

You can bring your own materials, but we will go to the art supply shop together on the first day to purchase everything needed.

COURSE SCHEDULE

This outline is subject to modification.

Monday, July 1

Morning: Presentation of the class, review of the syllabus and materials. Trip to the art supply shop.

Afternoon: Trip to the Museum of Natural History, visit of the garden and tropical greenhouse: drawing and photography.

Study of evolutionary history of plants.

Tuesday, July 2

Morning: Field trip to the Bois de Vincennes, sample picking and study of the plant anatomy.

Afternoon: Sketches from samples picked in Vincennes. Drying of the leaves.

Wednesday, July 3

Cyanotype workshop in the studio all day, using samples collected in Vincennes and extra samples.

Homework for Thursday: create a leporello by taping 6 A4 pages together, vertically or horizontally.

Thursday, July 4

Morning: trip to the Tuileries garden, study of history and perspective of the garden. Visit of the Orangerie museum and study of *Les Nymphéas*, by Monet. Presentation of modern and contemporary representation of plants that express imagination and extrapolation rather than perfect accuracy.

Afternoon: Experimental drawing in the garden of the Quai Branly museum: free composition in the leporello, mixing colors, leave some blank spots.

Context and study of landscape designer Gilles Clément's philosophy.

Friday, July 5

Morning: Watercolor experimentation and drawing exercise in the studio: create a botanical board based on traditional representation techniques, using watercolor. Study of visual references, classical and contemporary.

Afternoon: Visit of the Square Samuel de Champlain and Père Lachaise cemetery. Observation and sketches of the « square », typical curated Parisian garden, as opposed to the cemetery, a parc where endemic species grow freely.

Monday, July 8

Monotype workshop in the studio, using samples that we collected to create multi layered images using different techniques of printing.

Tuesday, July 9

Trip to Versailles.

Morning: Visit of the King's French garden, study of Le Nôtre's architectural and landscaping approach. Perspective drawing and study of the « Parterres de broderies ». Lunch on site.

Afternoon: Study of Romantic landscape drawing, ambiance drawing of the garden of the Queen, watercolor and ink.

Free visit of the castle after the class.

Wednesday, July 10

Riso workshop: Creation of a micro-edition with the group's illustration of plants.

Morning: Illustration of a plant that will be Riso printed in two colors. Study of contemporary botanic illustration, work on pattern, shape and color.

Afternoon: Riso printing. Playing with neon colors, superimposition, layers...

Thursday, July 11

Morning: Design of the cover. Japanese binding of our micro-edition.

Afternoon: Creation of the herbarium: book binding and gluing the samples.

Friday, July 12

Morning: Set up for the exhibition, clean up of the studio and final critique.

Afternoon: Final show, drinks and gardening tips !